

DEADLINE

March 1, 1991
New York State Council on the Arts

The Architecture, Planning and Design Program announces the availability of project grants of up to \$10,000 for architects, designers and scholars to realize specific projects which advance the field and contribute to the public's understanding of the designed environment. Projects may relate to any of the program's funding categories, and to any of the eleven disciplines it covers, including: architecture, architectural history; landscape architecture; graphic design; industrial design; and architectural documentation. The program is particularly interested in innovative ideas being explored outside traditional practice, and individuals whose work is not broadly known are encouraged to apply.

Applicants must be sponsored by a non-profit organization. The Architecture program staff will assist individuals in identifying an appropriate group, but this must be decided before submitting an application. If you need NYSCA guidelines or assistance with the application process, call (212) 614-2962. All applications are due on March 1, 1991. Final decisions will be made in the summer of 1991.

SITES

Koji Taki ■ Tokyo: Post-Urban Society & Architecture

Alfonso Perez Mendez ■ Considering Utopian Space

Juan Goytisolo ■ Gaudi in Cappadocia

Barbara Probst Solomon ■ Christopher Columbus's French Connection

Joseph Giovanni ■ Duplex Apartment

Henry Smith-Miller, Laurie Hawkinson, Barbara Kruger, Nicholas Quennell,

Guy Nordenson, Gail DuBrow ■ Seattle Waterfront Project

Janek Bielski ■ The Desert Project

Brian McGrath ■ The Transparent City

Smith-Miller + Hawkinson ■ Model Apartment

Walter Chatham ■ The Forsythe House

Walter Chatham ■ The Pugin House

Bhavani & King ■ The Cotton Club

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Mark Robbins & Benjamin Gianni ■ American Fictions

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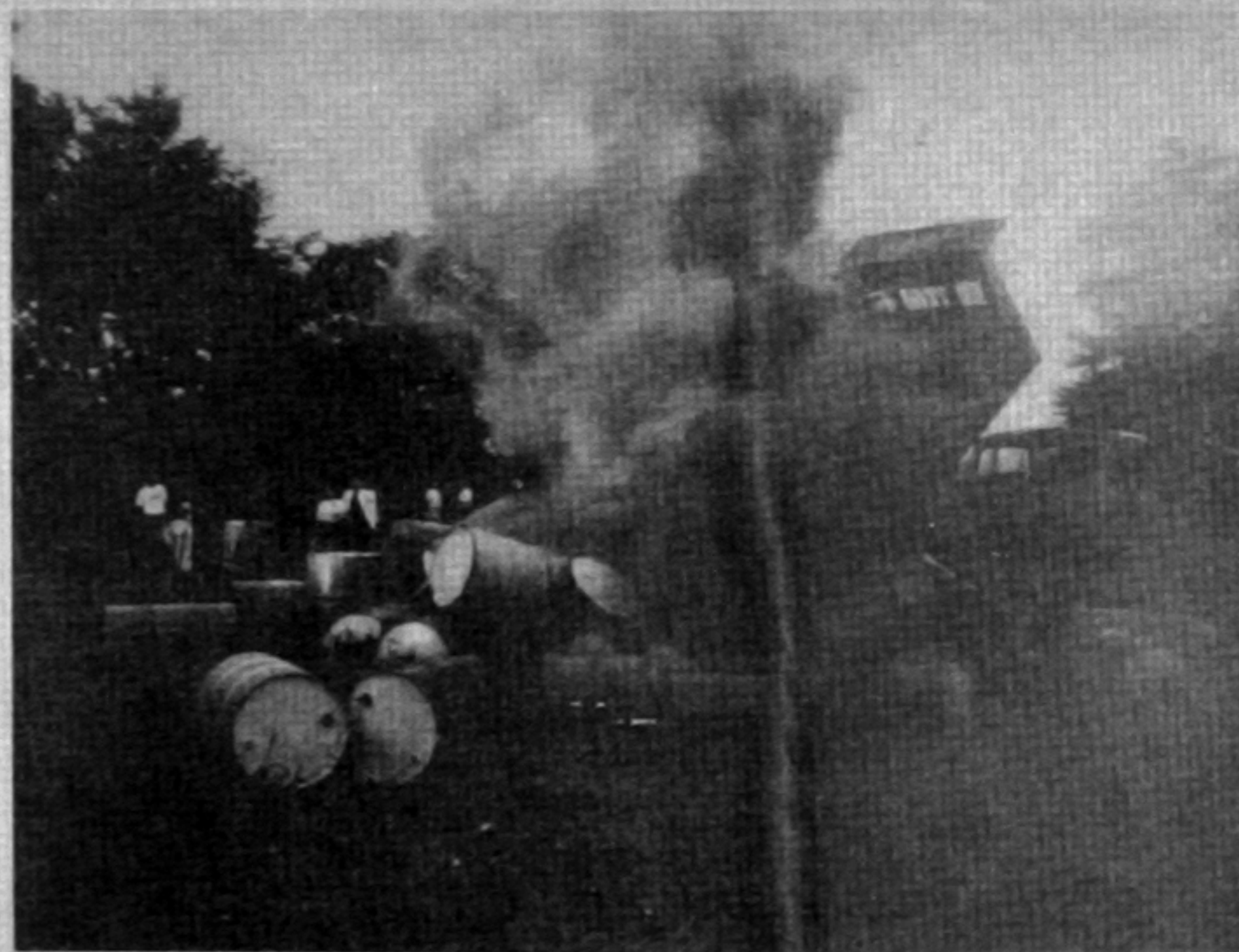
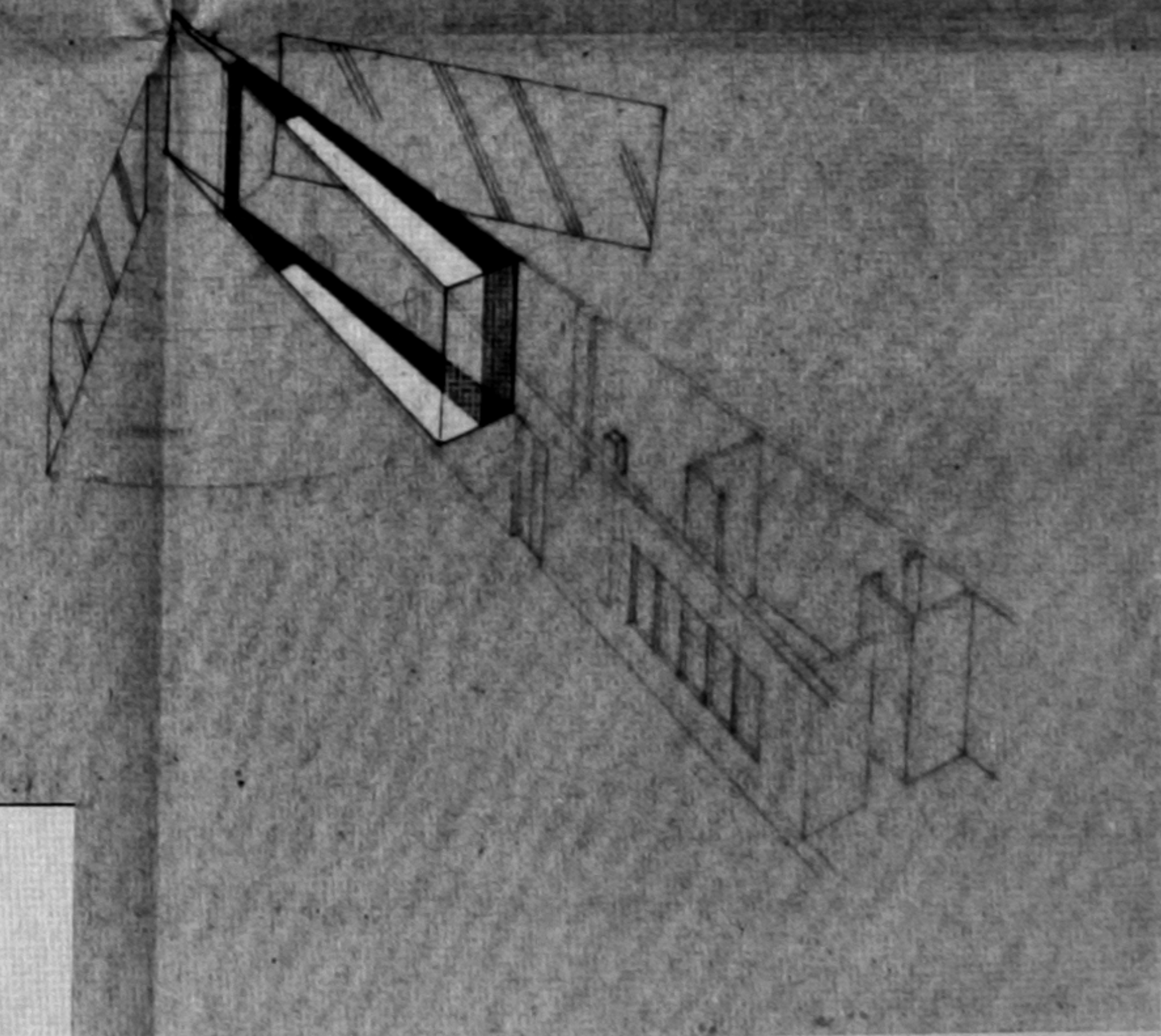
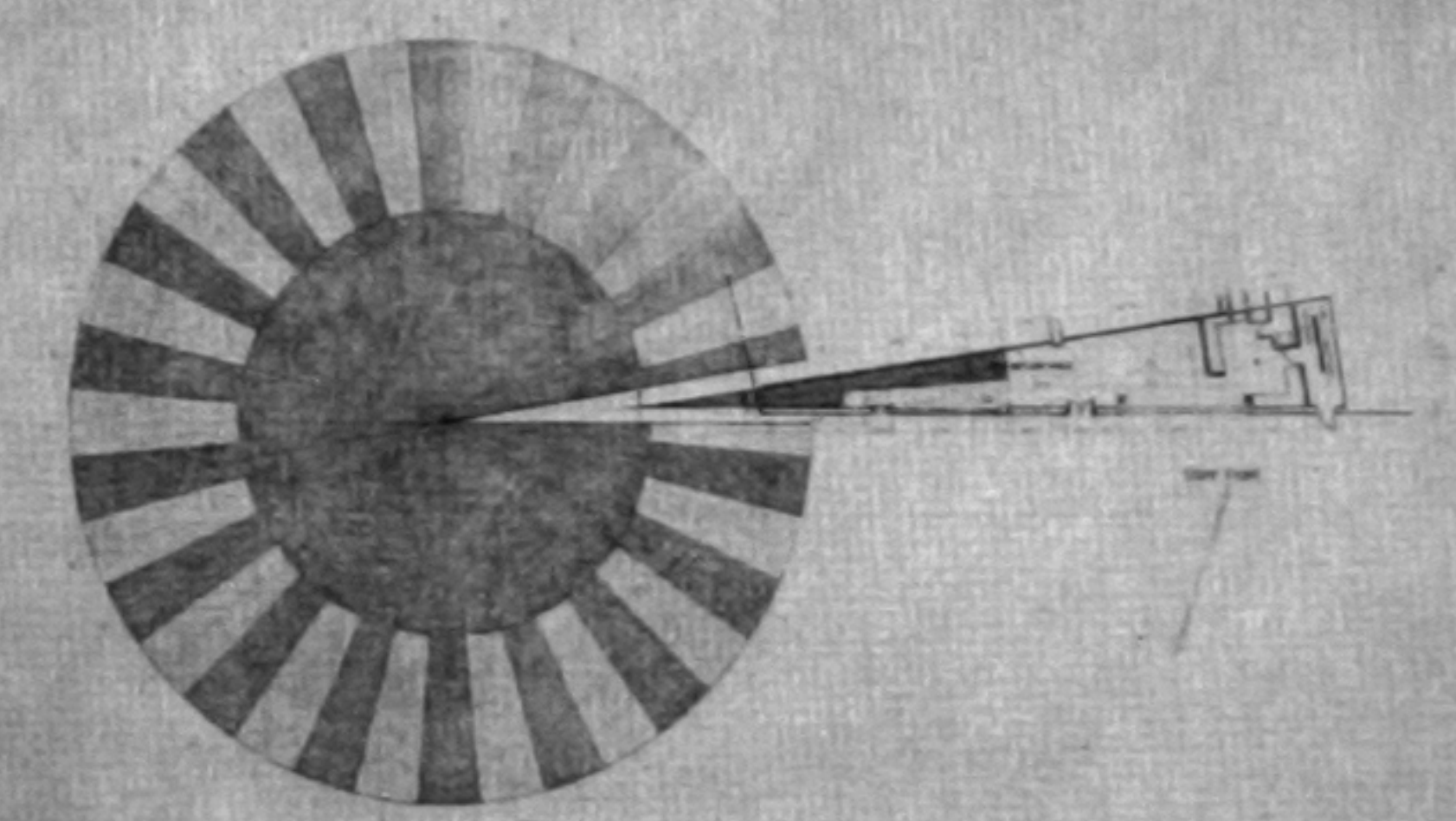
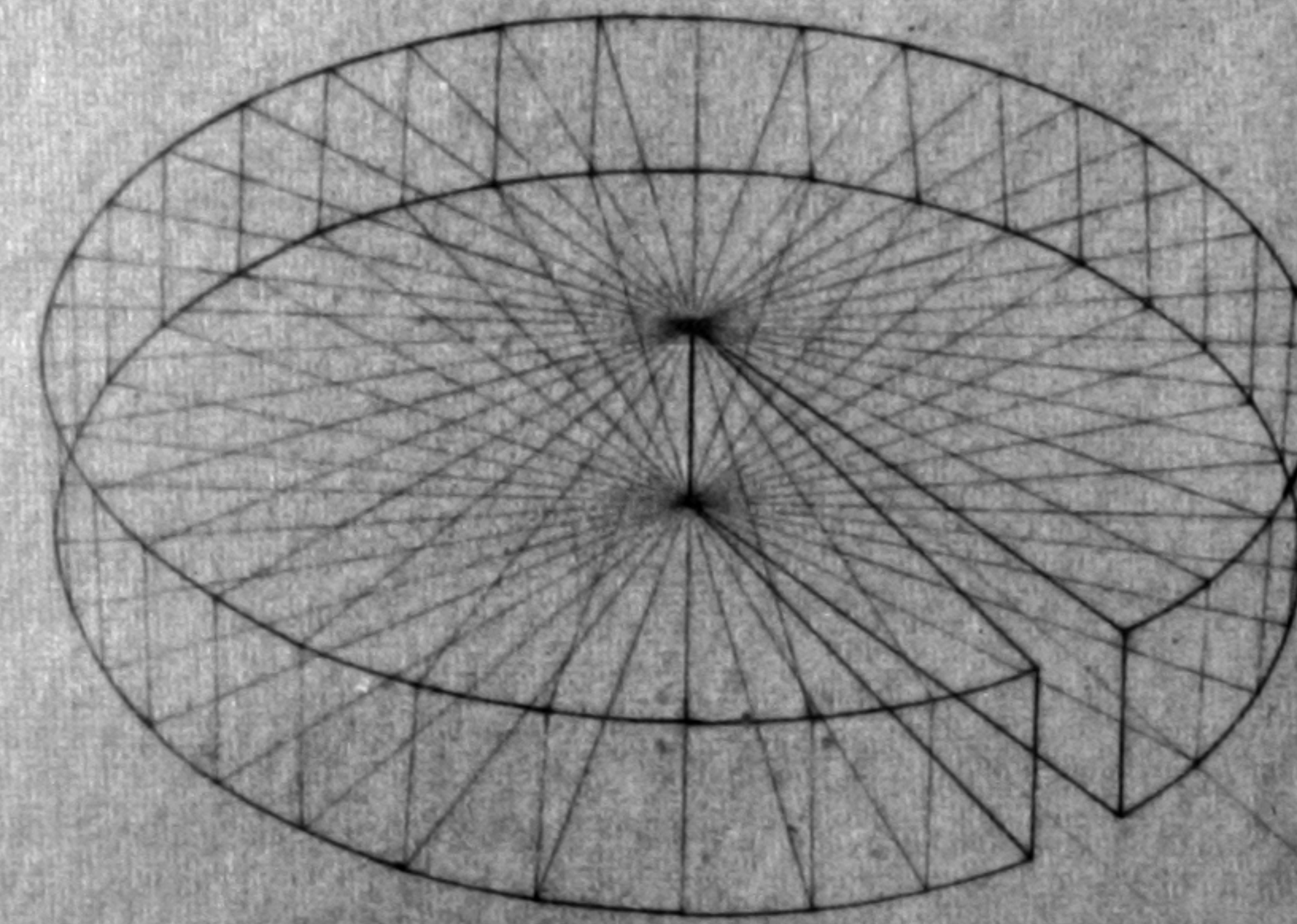
SITES 23 \$10

■ PROJECTS ■ ESSAYS ■ ARTICLES ■ REVIEWS ■



Yukinori Yanagi, *Ground Fishing Project*, 1988

Through a simulation of fish-catching we presented a fundamental act of creation—the relationship between the fisherman, the spectators and the catch. As the conditions of the site—the geography, the soil and the weather—imposed on the fisherman change, the fishing techniques and the catches vary. What strange fish lurks in the water is beyond the fishermen's knowing. —Y.Y.



Yukinori Yanagi, *Ground Coloring Project*, 1987

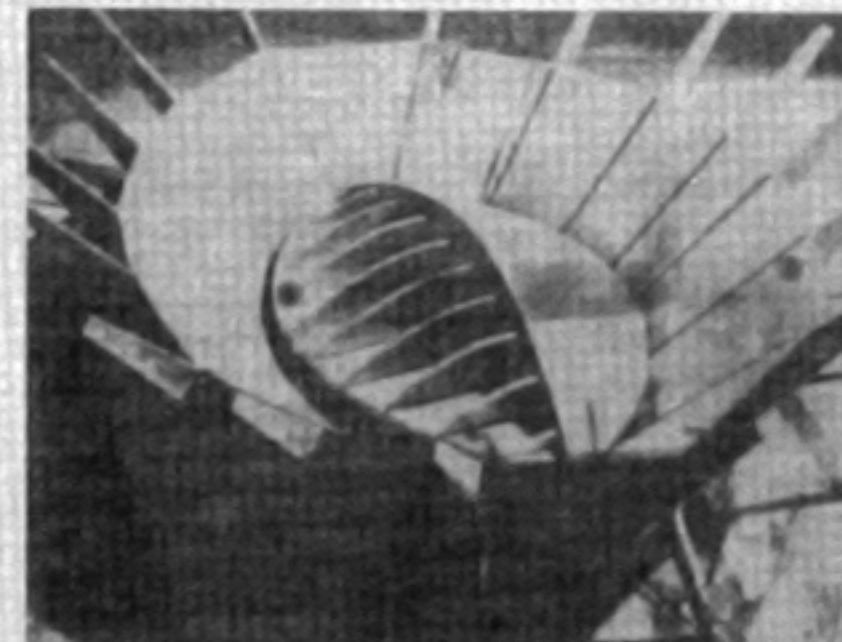
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NEW

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Reports of Explorations and Surveys of the Thirty Fifth Parallel

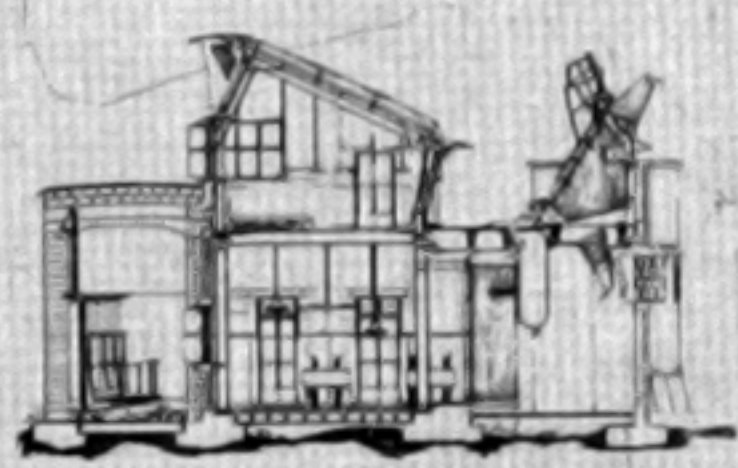
A Project by Dan Hoffman
21 pp. 19 illustrations. \$10 paper.



Front #3

Project DMZ

Theoretical proposals by international architects and artists for events, strategies, designs, objects and ideas to provoke the elimination of the DMZ and the reunification of North and South Korea. With essays by Frederick Ted Castle, Ken Saylor and Kyong Park.
64 pp. 60 illustrations. \$8 paper.



Front #2

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Recent projects by the London-based architects, which express an explosive yet sensitive marriage between industrial machinery and anthropomorphic forms. Introduction by Lebbeus Woods.
24 pp. 20 illustrations. \$8 paper.

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12/18 - 1/19
Exhibition

Hi-no-maru 1/36
A Project by Yukinori Yanagi

DECEMBER 18-JANUARY 19, 1991

Gallery Hours:

Tuesday-Saturday, 12-6 pm

OPENING RECEPTION:

December 18, 6-8 pm

Storefront will be closed December 25-January 1

This exhibition was made possible in part by special support from the
Hillside Gallery/Tokyo, Japan.

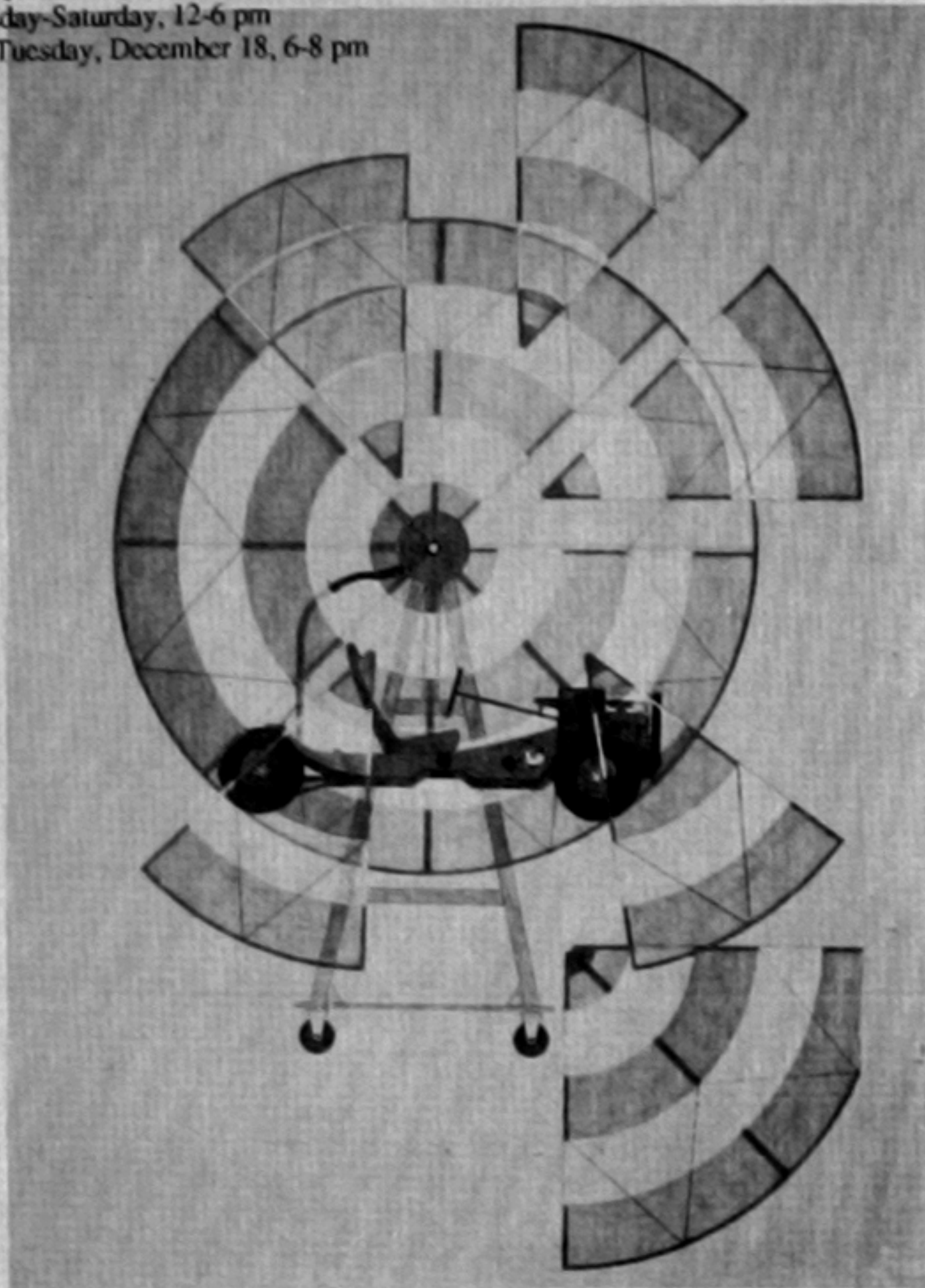
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ABOUT PROJECTS IN AMERICA

Wandering as a permanent position has occupied my investigation as a sculptor. While residing in the United States I began to work with the American flag which signifies the stability of place and/or nationalism. My intention has been to dissolve the symbolic signs of stasis into an organic form that changes with time and circumstance.

At Yale University, I began two long-term projects, the first being *Wandering Position: Project-Red, White and Blue* and the second, *World Flag Ant Farm Project*.

Project-Red, White and Blue portrays a mobile society standing still within the revolving sign of the flag. The focus of this project was America. Eventually I will construct wheels of many nations, cloaked within their flags containing icons of power and mobility.

The *World Ant Farm Project* consists of several ant farms that represent nations of the world. The ant farms will be connected by plastic tubes. The ants will travel inside these tubes carrying grains of colored sand from flag to flag. The flags will become intermixed; their recognizable symbols will dissolve and evolve into one universal flag.

America is a new society developed by people who wandered to find a new life. This newness is unique in the world and contrasts with the old secular culture of Japan. I am interested in observing travels which become permanent symbols of stability, and personal histories.

The automobile made America a mobile society. The influx of people of diverse nationalities, races and religions is the foundation by which America was born. Today, nations are dependent upon each other for commerce. A complex network of telecommunications makes the world available to people of advanced nations. My sculpture looks towards a simple, equal and hopeful way of expressing the world's gradual unification of all its nations.

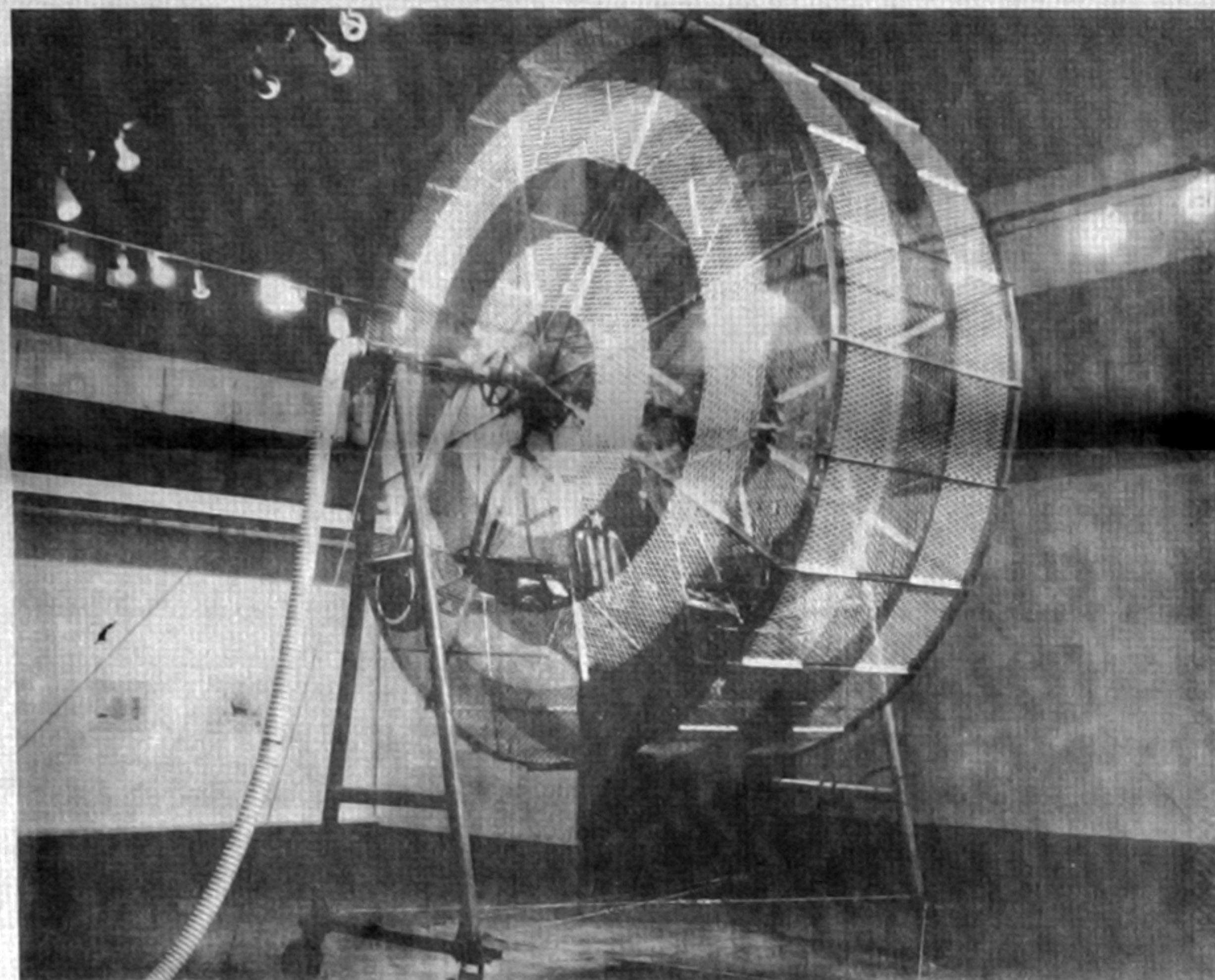
Yukinori Yanagi, 1990



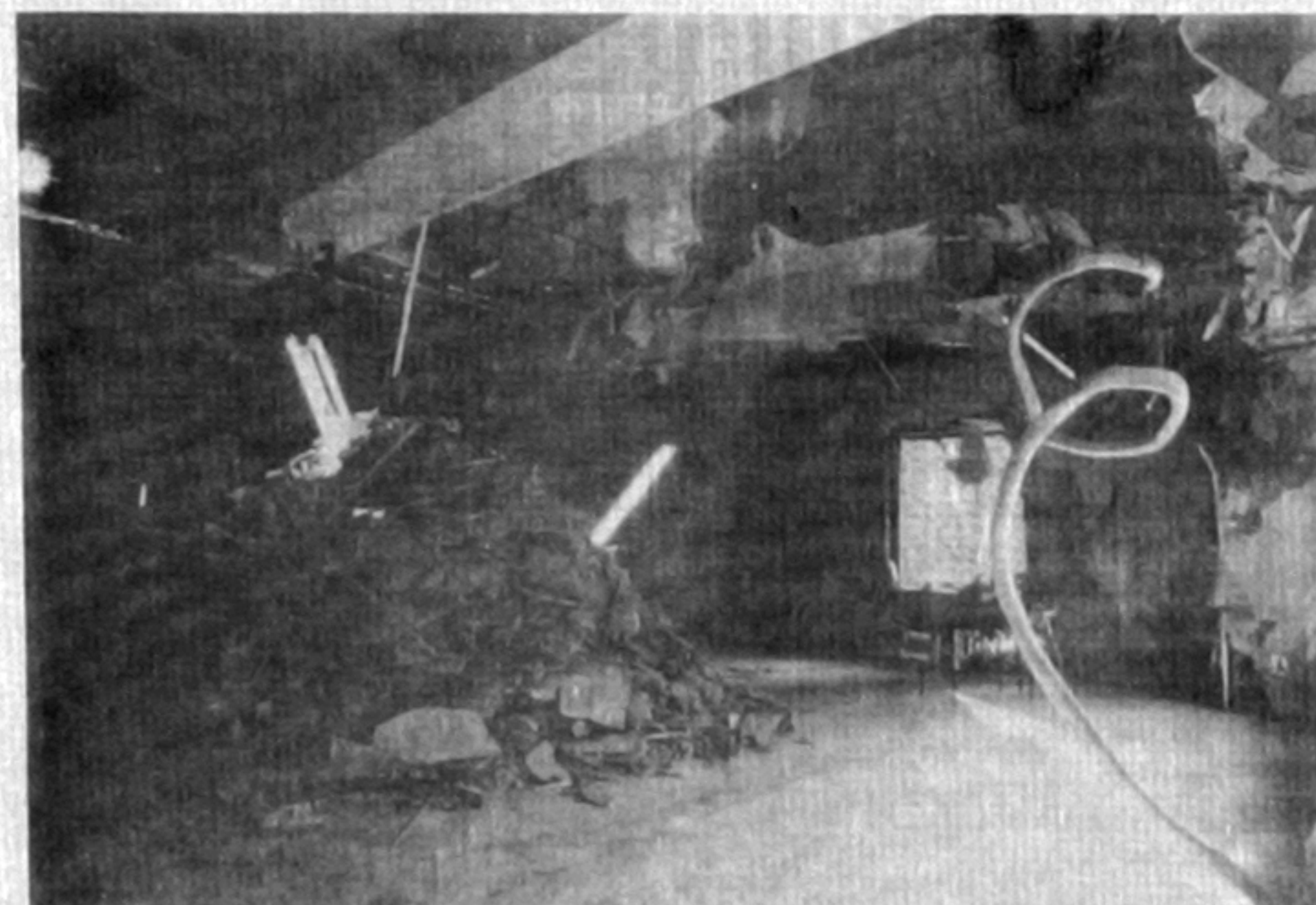
Yukinori Yanagi, *American Flag Ant Farm*, 1990



Yukinori Yanagi, *Hi-no-maru Ant Farm*, 1990



Yukinori Yanagi, *Project Red, White and Blue*, 1990



Yukinori Yanagi, *Ground Transform*, 1988

This project was a mimesis of urban dynamics through the movement between intake and excrement of energy. Mortar waste was ground down with a grinder. Plastic waste was melted down with heat. The waste, thus transformed, has its meaning, function and value transported. This is a mating place where substances find new possibilities of copulation. The installation played the music of intake/excrement re-enacting the circulation of energy.

WANDERING POSITION

Recurrent use of the sphere, along with a magnification of a traditional artifact in his *Ground Fishing Project* are both sacred in their prescription, while nothing could be more profane and toxic than his *Ground Coloring Project*. The techniques and the passages that the work of Yukinori Yanagi adopts are formal, conceptual, environmental and immersed in process, making the origin and the destiny of his ideas inclusive to diversity. This flexible foundation will positively ensure the possibility of continual experimentation and perpetual transformation of his work, a condition that marks an artist who will surpass our own expectations and his own compromises.

But as flexible and unbound as the works seems to be, they show a consistent sense of entrapment. They are rolled, boxed, canned, chained, caged and trapped. The cartily ball in *Wandering Position 1* is ultimately chained to a concrete anchor, thus contradicting the way it was formed. *Project Red, White and Blue* cages a powerful symbol of domestic movement into a spinning irony.

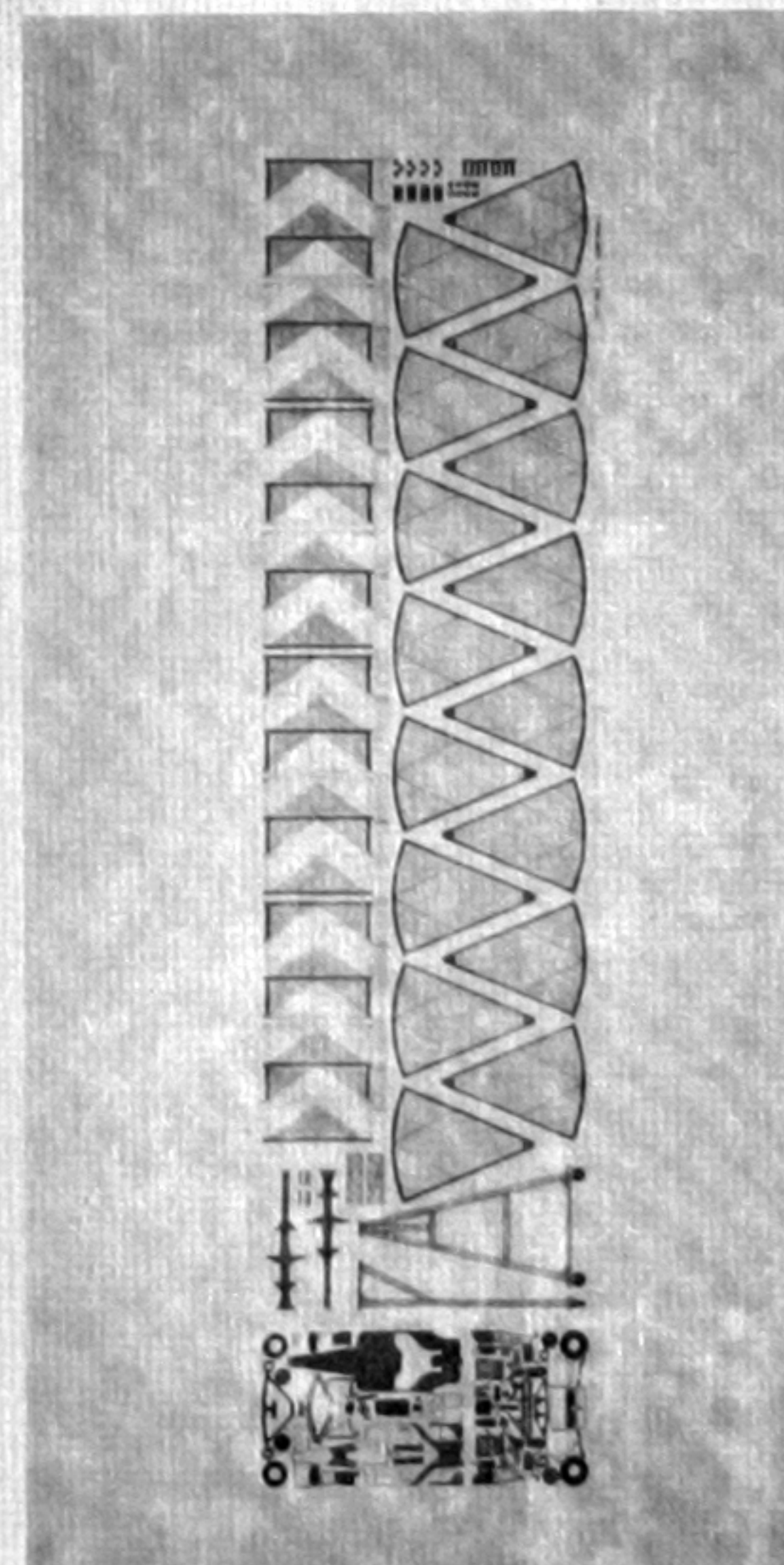
The entrapment of movement, or movement within the entrapment, is also a wary state of our own conscious. In the age of transportation, communication, information and other technological definitions, the liberation of movement is followed by new forms of stasis. Automobiles, the most popular and common form of movement, has released us from geographical fixation, but also is a capsule that denies the use of our armatures and severs our physical presence at the neck. The television brings the world into our living room comforts, but also disfunction our interaction with the real events and places. The computer enhances our capacity in knowledge and information, yet controls our mode of communication within the consensus of the mass, where the convenience of system presides over the specificity of individuals and the life of exceptions. We need to wonder but our positions are fixed, and this is the paradoxical condition of the post-modern pre-informational man in technological state.

This is where the power of Yanagi's work is sealed, as it attempts to defy this entrapment. Once this paradox of our wandering positions are found, he draws strenuous and improbable paths for escape. The spheres of *Wandering Position 2* hope that its aimless buoyancy will capture the wind of temperature to escape from an unforgiving trap, an abandoned rock mine. *Ground Transport Project* and *Ground Coloring Project* christen an act of release from containments of permanent intention, coffins and barrels.

Perhaps his most ingenious escape attempt, certainly most dynamic, is his installation at STOREFRONT. Taking advantage of the triangular shape of STOREFRONT's exhibition space, his plan creates a whole from a part through an infinite reflection between two opposing walls of mirror. The newly created whole is a circle, since the mirror walls are constructed in a converging angle, dictated by the existing walls of STOREFRONT.

The trap from the convergence is defied by a creation of a reflected whole, but the result is an illusion, not a reality. This is the condition of the present where the world is defined and expanded through the simulation of reality. This is undeniable, and to defy it is just another form of illusion. Within this entrapment, Yanagi lives and so will we.

Kyong Park, 1990



Yukinori Yanagi, *Hi-no-maru Racer, Component*, 1990



Yukinori Yanagi, *Ground Transposition*, 1987-89

EARLY MORNING TEXT ON THE SUBJECT OF: CONTRIBUTION

In no uncertain terms ... in uncertain times... get all the ducks in a row... so stirs the singular subconscious mind of this modern world culture. Messages and Dreams coordinating survival through conflicting means: dig a foxhole for freedom. The contradiction in our daily lives with regard to energy policy is... shortsighted. Short term survival planning is a cultural form of child abuse. Did the eighties already borrow their children's money? These limosines are driving on a road full of holes.

A moment to reflect on the mechanism of improvement is in order. Or perhaps the mechanical view (better living through efficient kitchens) doesn't work. I know people who own three kinds of lawnmowers. One day the radio said that a rose is more complex than an automobile. Of course it is. Or compare a heart with a fuel pump; which repairs itself and lasts longer? Qualities of evolution and renewal are key. Statements like, "the road is fixed", are clearly naive.

Maintaining a system carries a stigma of stasis (it's boring). On the other hand, massive gains leave massive holes. Really sensational work like freeways ripping through city fabric and billion dollar take-overs of soap companies are fabulous, but when the result is one kid with a jet rather than ten kids with an apple, a big red light should go on. A growing city lives in balance.

That's an opinion. These wandering thoughts represent a space provided in Future STOREFRONT posters for an open forum of letters. Send your thoughts and opinions if you are ... inclined.

The Forum of STOREFRONT is an open channel for experimentation in art and architecture. The exchange of emerging work represents an ethic of evolution and renewal. Exhibitions, Discussions, and Publications all represent the voice of this organization which began in the eighties... without the 'help' of junk bonds. Funds from organizations and individuals have provided the fundamental requirements for STOREFRONT.

Now, with government budget trimming, your individual contributions provide the margin for the continued voice of STOREFRONT FOR ART & ARCHITECTURE. We offer our deepest gratitude for your interest, participation and support.

David Hanawalt, 1990

Upcoming Exhibitions

Luc Deleu
1991

Günther Domenig
1991

Empty Pedestals Project
1991

Mel Chin
1991

STOREFRONT for Art & Architecture T

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This exhibition was made possible in part by special support from the Hillside Gallery/Tokyo, Japan.

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Individual supporters are the foundation for all of STOREFRONT's programs. Without the ideas, critical feedback, program participation, helping hands, and financial assistance, which so many of you have generously provided in the past, STOREFRONT would never have survived to begin this, our ninth year of exhibitions, discussions, special projects and publications. So, once again, we thank you, and urge you not to take STOREFRONT's existence for granted.

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